



TRUSTEES

HARRY F. GUGGENHEIM, PRESIDENT

ALBERT E. THIELE, VICE PRESIDENT

H. H. ARNASON, VICE PRESIDENT, ART ADMINISTRATION

THE COUNTESS CASTLE STEWART

MRS. HARRY F. GUGGENHEIM

A. CHAUNCEY NEWLIN

MRS. HENRY OBRE

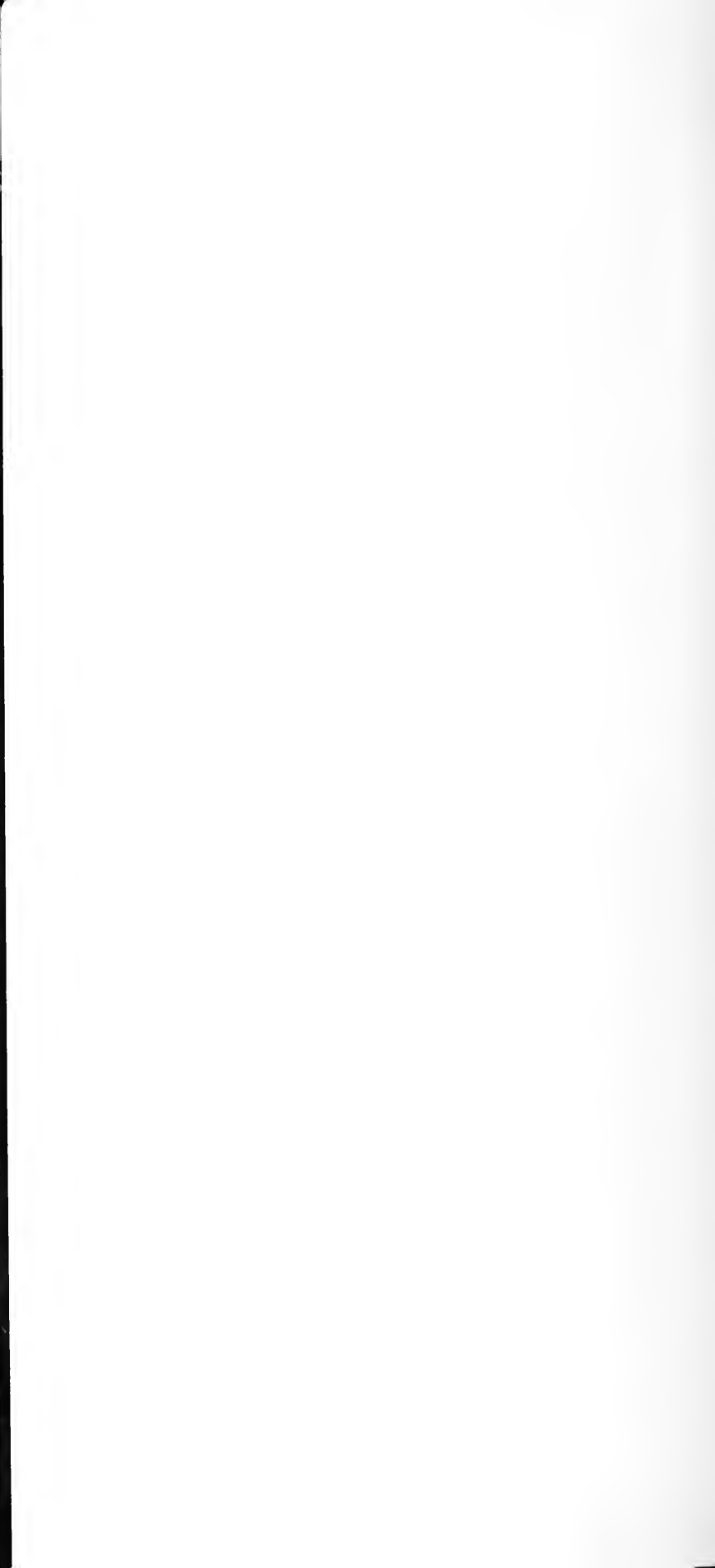
MISS HILLA REBAY, DIRECTOR EMERITUS

DANIEL CATTON RICH

MICHAEL F. WETTACH

MEDLEY G. B. WHELPLEY

CARL ZIGROSSER



The exhibition program at the Solomon R. Guggenheim Museum draws upon two source categories: loans from other museums, collectors, artists and galleries on the one hand, and holdings of the Museum Collection on the other. The current exhibition entitled MODERN MASTERS falls within the latter group.

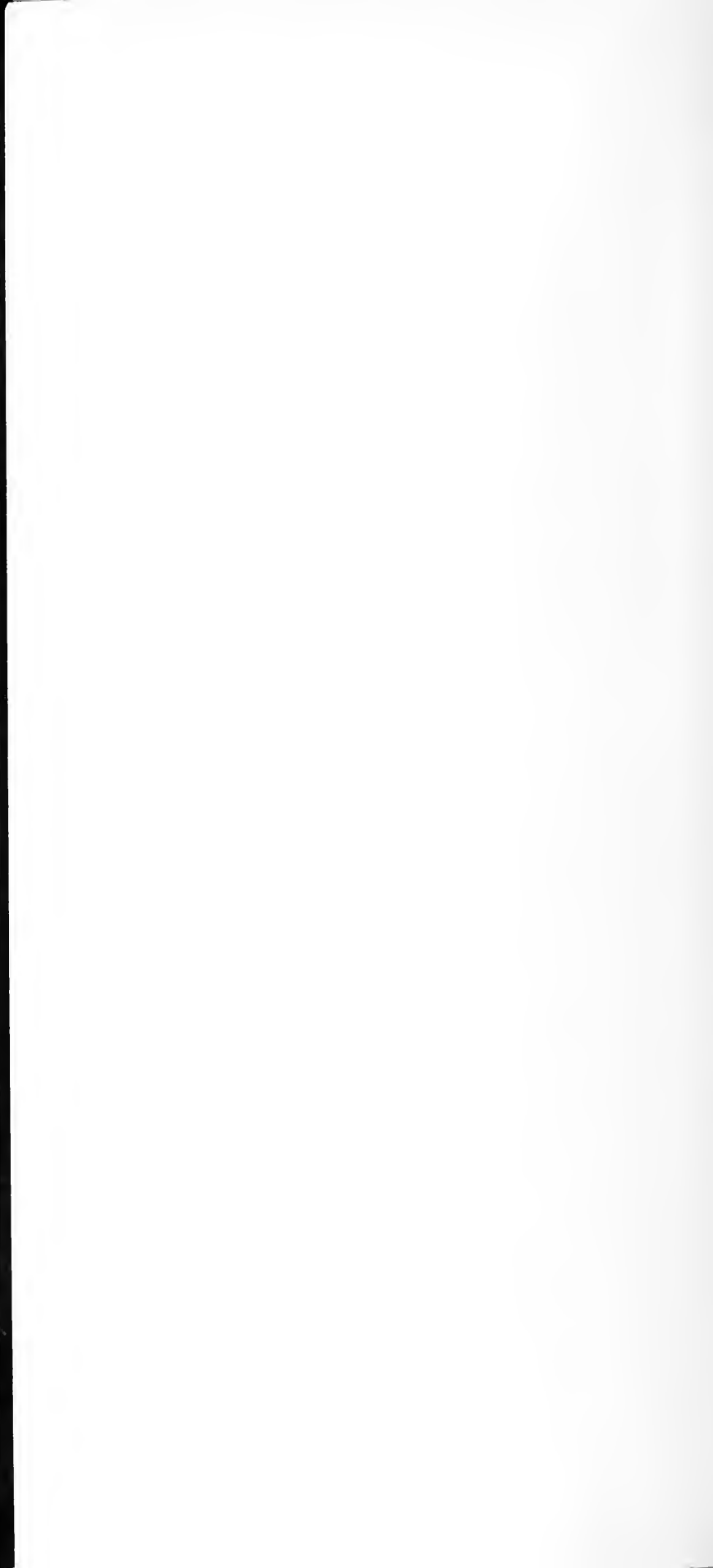
The Guggenheim Museum collection of painting, sculpture and graphic art is much too extensive to be shown in its entirety. Consequently, our selections, presented from time to time, emphasize one particular aspect or are formed around a central idea that calls for the inclusion of specific works of art.

The INAUGURAL SELECTION which was on view when the new Frank Lloyd Wright building opened in 1959 was of an introductory character and ranged freely across the entire Collection. ACQUISITIONS: 1953-1961, presented here last spring, limited itself to post-war painting and specifically to many of the significant purchases made during the directorship of James Johnson Sweeney. In the MODERN MASTERS choice, the emphasis shifts to the classics of the modern movement, acquired largely during the lifetime of the Founder and during the administration of the Museum's first Director, the Baroness Hilla Rebay.

The purpose of this exhibition, further, is to stress areas of concentration and to show a few artists in depth. Brancusi, Picasso, Léger, Gleizes, Delaunay, Mondrian, Chagall, Modigliani, Mare, Feininger and Seurat are therefore represented by not fewer than five works each, while in the instances of Klee and Gleizes, as many as thirteen works are used to illustrate the strong representation of each of these masters in the Museum's Collection.

In this connection, it should be pointed out that the Kandinsky group — separately installed and not carried in this checklist — is in keeping with the concept determining the MODERN MASTERS exhibition and that the 22 works on view may be regarded as part of it.

Thomas M. Messer, Director



PAINTING

PIERRE BONNARD 1867-1947

DINING ROOM ON THE GARDEN. Before 1933. Oil on canvas, 50 x 53 $\frac{3}{8}$ ".

GEORGES BRAQUE 1882 —

PIANO AND LUTE. 1910. Oil on canvas, 36 $\frac{1}{8}$ x 16 $\frac{7}{8}$ ".

VIOLIN AND PALETTE. 1910. Oil on canvas, 36 $\frac{1}{4}$ x 16 $\frac{7}{8}$ ".

PAUL CÉZANNE 1839-1906

THE CLOCKMAKER. 1895-1900. Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ".

MARC CHAGALL 1889 —

THE SOLDIER DRINKS. 1912. Oil on canvas, 43 x 37 $\frac{1}{4}$ ".

BURNING HOUSE. 1913. Oil on canvas, 41 $\frac{7}{8}$ x 47 $\frac{1}{4}$ ".

PARIS THROUGH THE WINDOW. 1913. Oil on canvas, 52 $\frac{3}{8}$ x 54 $\frac{3}{4}$ ".

BIRTHDAY. 1915-23. Oil on canvas, 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ".

GREEN VIOLINIST. 1918. Oil on canvas, 77 $\frac{3}{4}$ x 42 $\frac{3}{4}$ ".

ROBERT DELAUNAY 1885-1941

ST. SEVERIN. 1909. Oil on canvas, $44\frac{7}{8} \times 35\frac{1}{8}$ ".

EIFFEL TOWER. 1910. Oil on canvas, $79\frac{3}{4} \times 54\frac{5}{8}$ ".

THE CITY. 1911. Oil on canvas, $57\frac{1}{8} \times 44\frac{1}{8}$ ".

WINDOWS (SIMULTANEOUS COMPOSITION, 2ND MOTIF, 1ST PART)

1912. Oil on canvas, $21\frac{3}{4} \times 18\frac{3}{8}$ "

CIRCULAR FORMS. 1912? Oil on canvas, $50\frac{7}{8} \times 76\frac{7}{8}$ ".

LYONEL FEININGER 1871-1956

GELMERODA IV. 1915. Oil on canvas, $39\frac{1}{8} \times 31\frac{1}{4}$ ".

SUNSET ON THE SEA, I. 1927. Oil on canvas, $16\frac{3}{4} \times 33\frac{1}{4}$ ".

CLOUD. 1936. Oil on canvas, $19 \times 15\frac{3}{4}$ ".

DUNES, EVENING. 1936. Oil on canvas, $19 \times 30\frac{1}{2}$ ".

ALBERT GLEIZES 1881-1953

LANDSCAPE. 1912. Oil on board, $14\frac{3}{4} \times 17\frac{1}{8}$ ".

PORTRAIT OF AN ARMY DOCTOR. Toul, 1914. Oil on canvas, $47\frac{1}{4} \times 37\frac{1}{2}$ ".

BROOKLYN BRIDGE. 1915. Oil on canvas, $40\frac{1}{8} \times 40\frac{1}{8}$ ".

COMPOSITION. New York, 1915. Oil on board, $28\frac{3}{4} \times 28\frac{3}{4}$ ".

ON BROOKLYN BRIDGE. New York, 1917. Oil on canvas, $63\frac{3}{4} \times 51$ ".

ON A MUSIC HALL SINGER. New York, 1917. Oil on board, $40 \times 29\frac{3}{4}$ ".

STUNT FLYING. New York, 1917. Oil with sand on board, $40 \times 29\frac{7}{8}$ ".

JUAN GRIS 1887-1927

ROOF TOPS. 1911. Oil on canvas, $20\frac{5}{8} \times 13\frac{1}{2}$ ".

STILL LIFE. March 1916. Oil on canvas, $18\frac{1}{8} \times 15$ ".

Gift, Katherine S. Dreier Estate, 1953.

FRUIT BOWL. February 1917. Oil on wood, $21\frac{5}{8} \times 12\frac{7}{8}$ ".

FRUIT BOWL ON CHECKERED CLOTH. November 1917. Oil on wood,

$31\frac{3}{4} \times 21\frac{3}{8}$ ".

PAUL KLEE 1879-1940

RED BALLOON, VI 179. 1922. Oil on gauze mounted on board, 12½ x 12¼".

OPEN BOOK, E6. 1930. Oil on canvas, 17⅞ x 16¾".

ROLLING LANDSCAPE, NO. 682. 1938. Mixed media on canvas, 15¾ x 21⅜".

SEVERING OF THE SNAKE. 1938. Tempera on burlap, 20½ x 15½".

FERNAND LÉGER 1881-1955

SMOKERS. 1911. Oil on canvas, 51 x 37⅞".

NUDE MODEL IN THE STUDIO. 1912. Oil on burlap, 50¼ x 38⅜".

VARIATION OF FORM. 1913. Oil on burlap, 39 x 49¼".

VARIATION OF FORM. 1913. Oil on burlap, 18 x 24".

MURAL PAINTING. 1924-25. Oil on canvas, 71 x 31⅝".

WOMAN HOLDING A VASE. 1927. Oil on canvas, 57⅝ x 38⅜".

FRANZ MARC 1880-1916

WHITE BULL. 1911. Oil on canvas, 39¾ x 53⅛".

BOS ORBIS MUNDI. 1913. Oil on canvas, 27⅞ x 55⅝".

YELLOW COW. 1911. Oil on canvas, 55⅜ x 74⅞".

THE UNFORTUNATE LAND OF TYROL. 1913. Oil on canvas, 52 x 79".

STABLES. 1913-14. Oil on canvas, 29⅞ x 62¼".

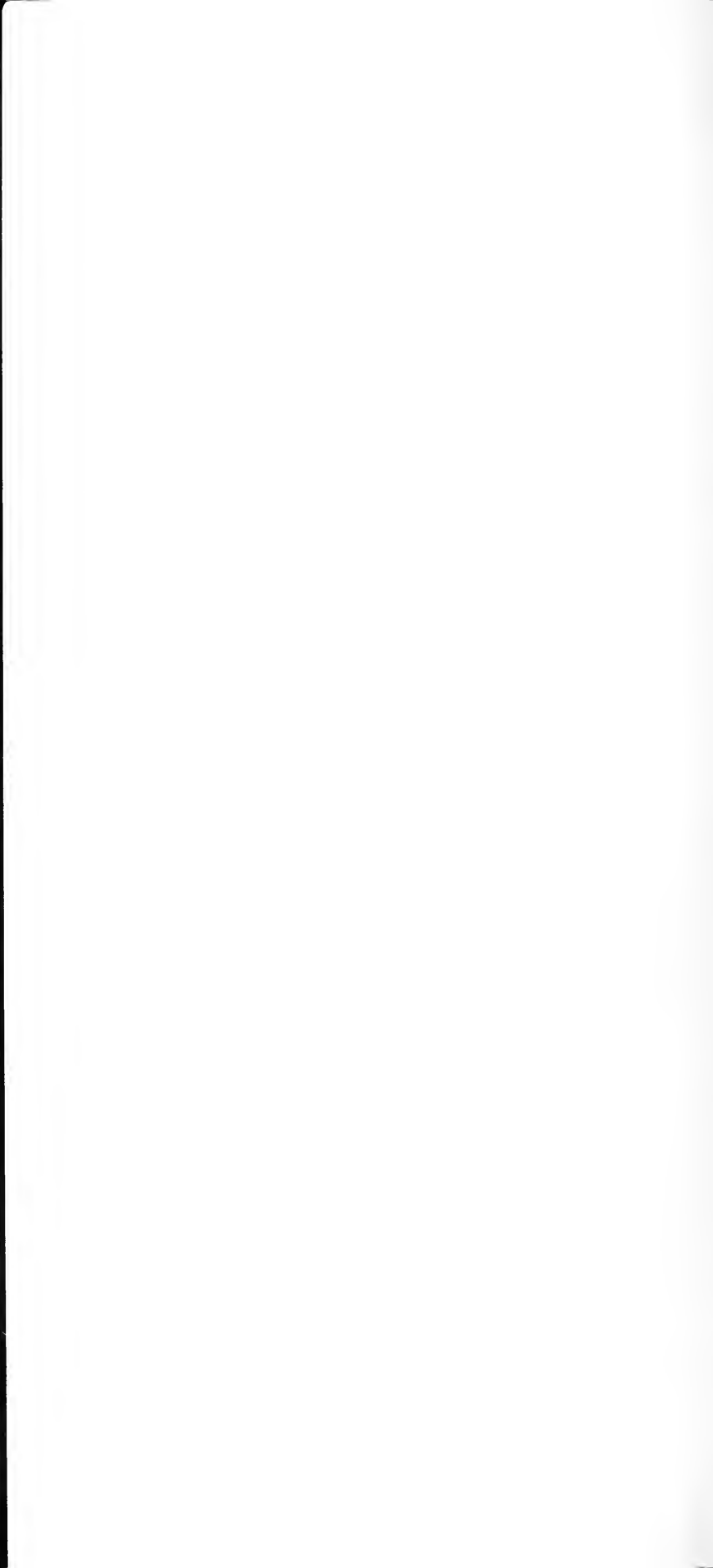
BROKEN FORMS. 1914. Oil on canvas, 44⅞ x 33¼".

AMEDEO MODIGLIANI 1884-1920

NUDE. Paris, 1917. Oil on canvas, 28¾ x 45¾".

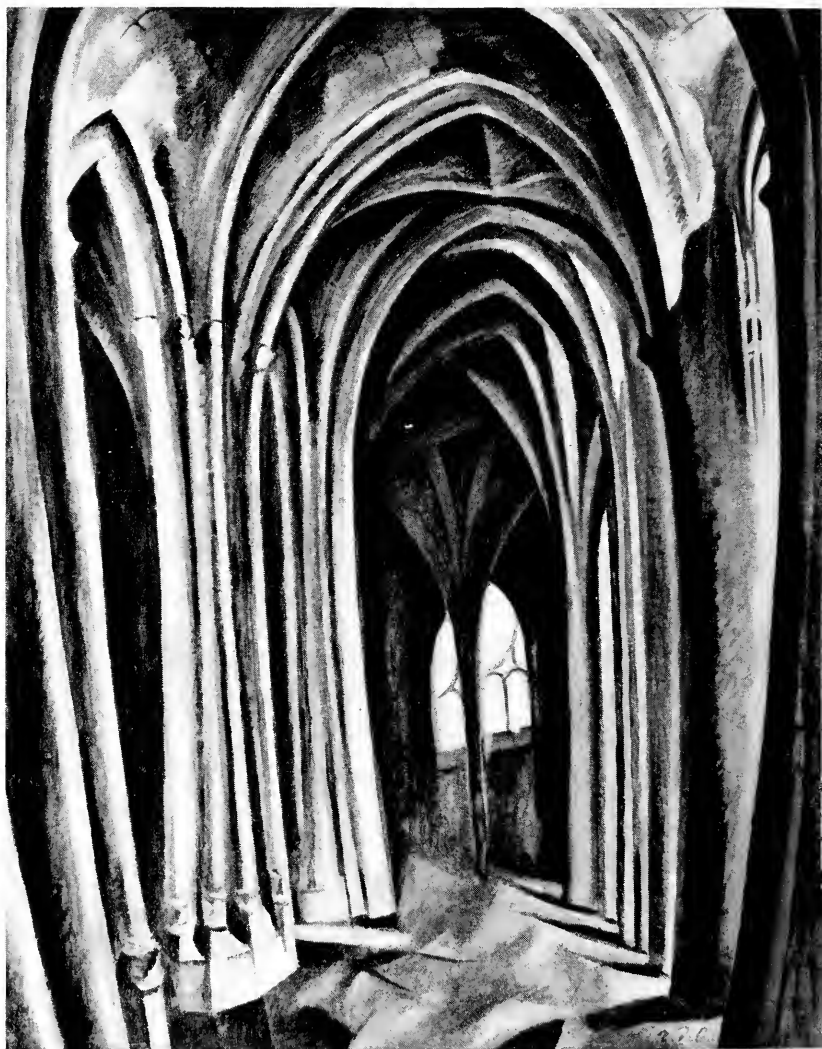
PORTRAIT OF STUDENT. 1917? Oil on canvas, 24⅞ x 18¼".

YELLOW SWEATER. 1919? Oil on canvas, 39⅜ x 25½".





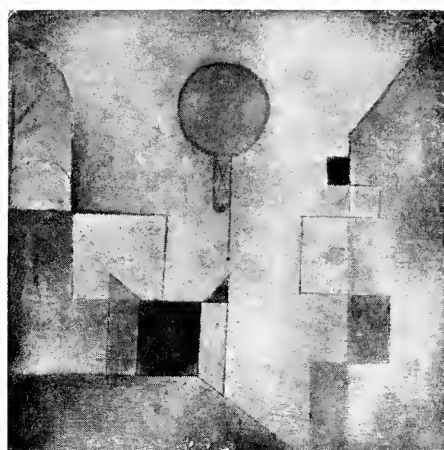
Chagall: Green Violinist, 1918.



Delaunay: St. Severin, 1909.



Gleizes: Portrait of an Army Doctor, 1914.



Klee: Red Balloon, VI 179, 1922.



Léger: Smokers, 1911.





Marc: The Unfortunate Land of Tyrol, 1913.





Picasso: Mandolin and Guitar, 1924.



Modigliani: Yellow Sweater. 1919?



Brancusi: Sorceress, 1916. Oak Base, 1920.



P. MONDRIAN 1911

Mondrian: Blue Chrysanthemum.



PIET MONDRIAN 1872-1944

COMPOSITON 7. 1913. Oil on canvas, $41\frac{7}{8} \times 45$ ".

COMPOSITION 8. 1914. Oil on canvas, $37\frac{1}{4} \times 21\frac{7}{8}$ ".

COMPOSITION. 1916. Oil on canvas and wood strip, $47\frac{1}{4} \times 29\frac{1}{2}$ ".

COMPOSITION 2. Paris, 1922. Oil on canvas, $21\frac{7}{8} \times 21\frac{1}{8}$ ".

PABLO PICASSO 1881 —

STILL LIFE. 1908. Oil on canvas, $28\frac{3}{4} \times 25\frac{7}{8}$ ".

ACCORDIONIST. Céret, 1911. Oil on canvas, $51\frac{1}{4} \times 35\frac{1}{4}$ ".

LANDSCAPE. Céret, 1911. Oil on canvas, $25\frac{5}{8} \times 19\frac{3}{4}$ ".

BOTTLE AND GLASS. 1911-12. Oil on paper mounted on canvas, $25\frac{5}{8} \times 19\frac{3}{4}$ ".

*MANDOLIN AND GUITAR. Juan-les-Pins, 1924. Oil with sand on canvas,
 $56\frac{1}{8} \times 79\frac{3}{4}$ ".*

HENRI ROUSSEAU (*Le Douanier*) 1844-1910

ARTILLERYMEN. Circa 1895. Oil on canvas, $31\frac{3}{4} \times 39\frac{1}{2}$ ".

FOOTBALL PLAYERS. 1908. Oil on canvas, $39\frac{1}{2} \times 31\frac{5}{8}$ ".

GEORGES-PIERRE SEURAT 1859-1891

FARM WOMEN AT WORK. 1882. Oil on canvas, $15\frac{1}{8} \times 18\frac{1}{4}$ ".

SEATED WOMAN. 1883. Oil on canvas, $15 \times 18\frac{1}{4}$ ".

HORSE. 1883? Oil on canvas, $12\frac{3}{4} \times 16\frac{1}{8}$ ".

FARM LABORER WITH HOE. 1884. Oil on canvas, $18\frac{1}{8} \times 22$ ".

SCULPTURE

JEAN ARP 1887 —

GROWTH. 1938. Marble, 39½" high.

CONSTANTIN BRANCUSI 1876-1957

MUSE. 1912. Marble, 17½" high; wood base 29" high.

Gift, Ardé Bulova, 1958.

SORCERESS. 1916. Wood, 39¾" high; limestone base, 5⅞" high.

OAK BASE. 1920. Oak, three sections, 38¾" high.

ADAM AND EVE. 1921. Chestnut, one section, old oak, two sections,
88½" high; limestone base, 5¼" high.

KING OF KINGS. Wood, 118⅛" high.

MIRACLE. 1936. Marble, 43" high; base of two limestone sections, 21⅝" high.

JACQUES LIPCHITZ 1891 —

RETURN OF THE CHILD. 1941. Granite, 45¾" high.

JOAN MIRÓ AND JOSEPH LLORENS ARTIGAS

PORTICO. April 1956. Ceramic, nine sections, 98" high.

AMEDEO MODIGLIANI 1884-1920

HEAD. 1912? Limestone, 25" high.

HENRY MOORE 1898 —

FIGURE. 1956-60. Elmwood, 111" high.

WATERCOLORS, DRAWINGS

LYONEL FEININGER 1871-1956

MOONLIT. September 22, 1923. *Watercolor and ink*, 10 x 14".

LÜNEBURG II. 1933. *Watercolor and ink*, 17 x 14".

TUG. 1941. *Watercolor and ink*, 12½ x 19".

ALBERT GLEIZES 1881-1953

STUDY 1 FOR "PORTRAIT OF AN ARMY DOCTOR". Toul, 1915.

Ink, 7¾ x 6".

STUDY 4 FOR "PORTRAIT OF AN ARMY DOCTOR". Toul, January 1915.

Ink, 8⅜ x 7⅛".

STUDY 5 FOR "PORTRAIT OF AN ARMY DOCTOR". Toul, 1915.

Pencil, 9⅝ x 7⅜".

STUDY 7 FOR "PORTRAIT OF AN ARMY DOCTOR". Toul, 1915.

Ink with crayon, 9¾ x 7⅞".

STUDY FOR "DOWNTOWN". New York, 1916. *Gouache*, 24¾ x 18⅞".

TARRYTOWN. New York, 1916. *Gouache*, 24⅝ x 18¾".

PAUL KLEE 1879-1940

CONTACT OF TWO MUSICIANS, 93. 1922. *Mixed media on gauze, 18 x 12";*
gouache on paper mount, 25¼ x 19".

AGING VENUS. 1922. *Gouache, ink, collage, 11⅝ x 23⅛"; gouache on*
board mount, 13 x 23⅛".

TROPICAL GARDENING, VI 55. 1923. *Watercolor and ink, 7⅜ x 18";*
gouache on paper mount, 9⅝ x 22¼".

BIRD IN NOVEMBER, 156. 1923. *Watercolor and ink, 13⅞ x 17½";*
gouache on paper mount, 18⅞ x 23¾".

THE FORTRESS OF CALVI, U.6. 1927. *Ink and crayon, 11¾ x 18¼";*
paper mount, 17⅛ x 23".

THE CLOWN EMIGRATES, K 9. 1931. *Ink, 17 x 14⅜"; paper mount,*
25⅝ x 19⅝".

TWO WAYS, V 16. 1932. *Watercolor, 12¼ x 19⅛"; paper mount,*
17½ x 24".

THREE YOUNG COUPLES, qu 6. 1932. *Gouache and ink, 8⅞ x 14⅝";*
paper mount, 12¼ x 17⅛".

POMONA GROWING UP, K.13. 1937. *Oil on paper mounted with cloth strips,*
21⅝ x 14¾"; paper mount, 25⅜ x 19⅛".

FRANZ MARC 1880-1916

RED DEER. 1913. *Gouache, 16⅛ x 13⅜".*

ST. JULIEN L'HOSPITALIER. 1913. *Gouache with ink and gold, 17⅞ x 15⅞".*

HORSE ASLEEP. 1913? *Gouache and charcoal, 15⅞ x 18½".*

BLUE HORSES. 1914? *Gouache and ink, 7⅞ x 5¼".*

PRIMAL BEASTS. 1914? *Gouache and ink, 15½ x 18⅛".*

AMEDEO MODIGLIANI 1884-1920

BEATRICE HASTINGS. 1915? *Pencil and conté crayon, 12 x 7⅝".*

PIET MONDRIAN 1872-1944

BLUE CHRYSANTHEMUM. Watercolor, 10 $\frac{5}{8}$ x 8 $\frac{7}{8}$ ".

CHRYSANTHEMUM. Pencil, 10 x 11 $\frac{1}{4}$ ".

PABLO PICASSO 1881 —

WOMAN WITH GUITAR. 1914. Pencil, 25 x 18 $\frac{3}{4}$ ".

NUDE. 1941. Ink, 15 $\frac{7}{8}$ x 12".

KURT SCHWITTERS 1887-1948

MERZ 163, WITH WOMAN, SWEATING. 1920. Collage mounted on paper mat, 11 $\frac{7}{8}$ x 8 $\frac{3}{4}$ ". Gift, Katherine S. Dreier Estate, 1953.

*MERZ 133, PALE. 1921. Collage mounted on paper mat, 12 $\frac{1}{8}$ x 8 $\frac{1}{2}$ ".
Gift, Katherine S. Dreier Estate, 1953.*

*MERZ 199. 1921. Tempera on paper and cloth collage, 7 $\frac{1}{8}$ x 5 $\frac{5}{8}$ ".
Gift, Katherine S. Dreier Estate, 1953.*

GEORGES-PIERRE SEURAT 1859-1891

CAMPSTOOL. 1881-82. Conté crayon, 6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ ".

PLACE DE LA CONCORDE, WINTER. 1882-83.

Conté crayon and chalk, 9 $\frac{1}{8}$ x 12 $\frac{1}{8}$ ".

CHILD IN WHITE (STUDY FOR "A SUMMER SUNDAY ON THE GRANDE JATTE"). 1884. Conté crayon and chalk, 12 x 9 $\frac{1}{4}$ ".

MONKEY, SITTING UP (STUDY FOR "A SUMMER SUNDAY ON THE GRANDE JATTE"). 1884. Conté crayon, 6 $\frac{3}{4}$ x 8 $\frac{3}{8}$ ".

THE CLIPPER. 1887. Conté crayon, 9 $\frac{1}{4}$ x 12 $\frac{1}{2}$ ".

GATEWAY. 1887. Conté crayon, 9 $\frac{3}{4}$ x 12 $\frac{3}{4}$ ".

DOOR. 1888. Conté crayon, 8 $\frac{3}{4}$ x 12 $\frac{1}{4}$ ".

STAFF

<i>Director</i>	<i>Thomas M. Messer</i>
<i>Curator of Education</i>	<i>Louise Averill Svendsen</i>
<i>Assistant Curator</i>	<i>Daniel Robbins</i>
<i>Activities Secretary</i>	<i>Shelia More Ogden</i>
<i>Registrar</i>	<i>Arlene B. Dellis</i>
<i>Public Relations</i>	<i>Peter Pollack and Donna Butler</i>
<i>Conservation</i>	<i>Orrin Riley and Saul Fuerstein</i>
<i>Photography</i>	<i>Robert E. Mates</i>
<i>Business Administrator</i>	<i>Glenn H. Easton, Jr.</i>
<i>Building Superintendent</i>	<i>Peter G. Loggin</i>
<i>Head Guard</i>	<i>John J. Teeling</i>

Exhibition '61/4

August-October 1961

*2000 copies of this checklist, designed by Herbert Matter
have been printed by Sterlip Press, Inc.*

in August 1961

*for the Trustees of The Solomon R. Guggenheim Foundation
on the occasion of the exhibition*

"Modern Masters from the Collection of The Solomon R. Guggenheim Museum"

